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been submitted to him between January 1, 1829, and June 11, 1832. This exhibit was made a part of the Report, which, we must presume, is known to all special students of the drama and the stage. (See *Parl. Papers*, 1831-32, Vol. xxxv, ms. p. 413). But one may well imagine that twenty years devoted to cataloguing names of plays, etc., might cause one to almost overlook the fact that there ever was a Parliament!

This all goes to show that work of this character is quite impossible for any one hand, however expert. But this is not said in disparagement of *The Stage Cyclopaedia*, for it is far and away the most useful work of its kind that has ever been produced, and for this reason Mr. Clarence deserves our everlasting gratitude.

WATSON NICHOLSON.

Author's Club, London.

Tales from the Old French, translated by ISABEL BUTLER. Boston: Houghton, Mifflin Co., 1910. 12mo., 265 pp.

Miss Butler, who has also translated the *Roland*, offers here good running versions of thirteen Old French *lais*, *fabliaux* and *contes dévots*. Under the first heading are included the *Lai du Cor*, the *Melion* and the *Lai de l'Oiselet*, which is generally classed as a *fabliau*; also, from Marie de France, *Chaitivel*, *Eliduc* and *Les Dous Amanz*. The *fabliaux* chosen are all from the Montaiglon-Raynaud collection: *The Divided Blanket*, *Of the Churl who won Paradise*, and *The Gray Palfrey*. Schultz-Gora's *Chevalier au Barisel* adds its length to the "contes dévots et didactiques," and as shorter samples are given (from Méon and Barbazan et Méon), *The Angel and the Hermit*, *the Order of Chivalry* and *The Jousting of Our Lady* (*Du Chevalier Qui Ooit la Messe . . .*).

The range of these is partly limited by the fact that a certain type of the *fabliau* is untranslatable; yet perhaps more brevity and variety could have been attained; and the choice, say, of *Chievrefoil*

instead of the rather limp *Chaitivel* would have been advantageous. Marie has been abundantly dealt with by translators. Besides Miss Rickert's "Seven Lays" (mentioned by Miss Butler), we have Arthur O'Shaughnessy's versions and a less-known rendering of three others in the third volume of "Arthurian Romances," published by Nutt. *Bisclavret* is given there, and that fact, together with her own inclusion of the nearly allied *Melion*, probably prevented Miss Butler from translating the more famous were-wolf story. She is aware that five of her collections have been translated before; to which may be added the version (inferior to Miss Butler's) of *The Jousting of Our Lady* furnished in the peculiar missal-form of the New Mediæval Library.¹

In the actual wording, Miss Butler seems to have aimed at the standard set by Andrew Lang in his classic rendering of *Aucassin et Nicolette*—to give rather the atmosphere of an Old English counterpart, the flavor of Sir Thomas Malory. In the main, naturally barring the joyous *naïveté* that Lang found ready to hand, she has succeeded in this endeavor, imparting a consistency and a flow of style which are quite admirable. For accuracy in adapting either of the old idioms, Miss Butler's translation, while not impeccable, is superior to most such efforts. She shows more than a Wardour Street dexterity in fitting her Old English cloak to the occasional angularity of her models. Two of her favorite methods are, first, a certain fusion of construction, resulting in three nouns—"care and heed and study"; and, second, a fusion of sentence-structure, either by wholesale inversion or, less frequently and less justifiably, by suppressing a period.

There is a generous use of the old terms: *vair* and *viol*, *paynimry*, *churl*, 'for that,' etc.; and what is more difficult, the translator gives the constant illusion of age in the very reticulation of the sentence, in such things as the appropriate rendering of syntactical doublets, antitheses and proverbs. The pronoun confusion of the Old French was very great. Miss Butler has been put to it skilfully to indicate and differentiate the speaker. Occasionally there is a lapse into

¹ "Of the Tumbler of Our Lady and Other Miracles," New York, Duffield and Co., 1908.

a maze of 'he' and 'his' where the parties of each part are entangled with thorough legality.

But in order fully to appreciate Miss Butler's tact and, in due proportion, fidelity, it is necessary to make a word-for-word comparison between her text and the original. It may be added that I have found this the best way to take pleasure in her text. In submitting it to this process, while reading four of her selections, I have found three or four errors, with perhaps twice that number of scarcely preferable renderings. This does not seem excessive for a volume of easy and excellent swing, whose primary aim is not literalness. It should find its function in arousing the interest of beginners.

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Goethes Werke in sechs Bänden. Im Auftrage der Goethe-Gesellschaft ausgewählt und herausgegeben von ERICH SCHMIDT. Leipzig, Insel Verlag, 1909.

To those teachers of German in America who endeavor to give their students a fairly definite conception of Goethe's work and personality as a whole this edition of his works must be as welcome as to a certain class of German readers. Whatever may be the advantage of the more fully annotated American editions of single works, or however great may be the opportunity of access, in many college libraries, to the complete German editions, the value to the students of having in their possession such a set of Goethe as that here furnished is inestimable. The price of the collection, which contains over three thousand pages apart from introductions and notes, is 6 marks, and it can be put in the hands of the student for \$2.00. This was, at least, the price of the first issue, bound not very substantially in pasteboard. A second issue has since appeared, bound in cloth, and costing about \$3.00, making the price of each volume 50cts. For the benefit of those who give special courses dealing with Goethe and may not have seen the edition I will give a brief description of its contents.

Its general purpose is evidently to extend

the knowledge of Goethe's life work throughout wider classes of the people. It is popular in the best sense of the word. The remarkable cheapness of the collection, which is of course a great factor in the accomplishment of the object in view, was made possible by a liberal contribution of the Goethe Society. The introductions and notes to be found in the appendix of each volume are necessarily concise, though very much to the point. An especially welcome feature is a vocabulary of unusual words, old forms, foreign words, etc. at the end of every volume. Of these the editor says that they have been made purposely rather too full than too meager. My experience with the edition in the class room is that these vocabularies nearly always give help where it is needed. In addition to this the first volume contains an introduction called "Lebenslauf," an essay of about thirty pages. This volume opens then with 212 pages of lyrics selected from every phase of the poet's production, beginning with *Zueignung* and ending with *Sprüche*. Perhaps here, if anywhere, the reader will be inclined to regret the necessary brevity of the notes, especially in the case of the rather difficult *Ilmenau*. A queer mistake slipped into the note on this poem, where the words in verse 52: "—ein flüchtiger Fürst wie im Ardenner-Wald," are referred to the "*Two Gentlemen of Verona*" instead of "*As You Like It*." Next in this volume follows *Faust*, both first and second parts. From the first part the *Walpurgisnachtstraum* is omitted. The appendix of this volume contains, for example, 33 very full pages, not counting the table of contents. The second volume brings *Götz von Berlichingen*, *Clavigo*, *Künstlers Erdewallen*, *Des Künstlers Vergötterung*, *Die Geschwister*, *Egmont*, *Iphigenie*, *Tasso*, and at the end *Paläophron und Neoterpe* and *Aus dem "Maskenzug 1818."* Volume 3 opens with *Werther*, upon which follows *Die Wahlverwandtschaften*. Next come four tales, one from *Unterhaltungen deutscher Ausgewanderten*, two from *Wilhelm Meisters Wanderjahre*, and finally *Novelle*. This volume closes with *Hermann und Dorothea*. The entire fourth volume is given to *Wilhelm Meisters Lehrjahre*, the *Wanderjahre* being represented only by the selections in the